



MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association
Web site: <http://www.amsamedals.org> Email: info@amsamedals.org

Spring 2008, Volume 21, Number 2

News from the Gould studio

Geri Jimenez Gould, AMSA 1st VP, has been commissioned to create a bronze and stone Floor Medallion for the new La Crescenta Public Library, in La Crescenta, CA. The 30 inch clay model is now being cast at the Artworks Foundry, in Berkeley, CA, and will be installed in the center of a six-foot diameter cut-stone granite and marble "compass" at the center of the main lobby. Being a "floor medallion", the relief is only 1/8th inch, as it had to be compliant with the American's with Disabilities Act (ADA).

This is the third sculpture by "The Gould's" in the Crescenta Valley. Geri also sculpted a large bronze plaque mounted at the tip of "Tongva Peak" overlooking Glendale and La Crescenta, named in honor of the Gabrielino/Tongva Native American tribe (San Gabriel Band of Mission Indians), the original and still



active inhabitants of the Los Angeles Basin. Geri is of Tongva descent, and an active tribal member; she is greatly honored to receive this commission. She has included

Toypurina, a young Tongva woman and warrior-chief, who led the famous revolt against the Spanish conquerors, as well as Don Jose Verdugo, who received the first Spanish Land Grant, and Dr. Benjamin Briggs, the first Anglo settler in the Valley.



Geri and her husband (and fellow sculptor) Bill lived many years in the Crescenta Valley. Bill sculpted the Montrose Bicentennial Memorial in 1975, still well maintained and admired, at the major intersection in Montrose. It was also reproduced as a two-inch medal, now considered a rare collectable.

AMSA Medal

**Time to order your AMSA medal celebrating
25 years since the founding of our organization.
Deadline for ordering your medal is June 30th – 08
when edition will be closed.**

Members within the U.S.A.....\$135 postage paid
Non-members within the U.S.A ..\$150 postage paid.
Outside the USA: Members price as above plus \$10 for extra postage. (subject to postal changes.) Please send check for the appropriate amount in U.S dollars to:

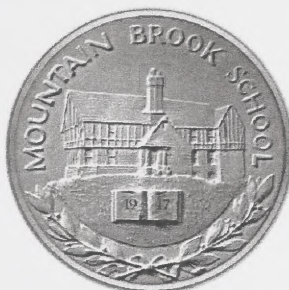
AMSA, PO Box 1201, Edmonds, WA 98020.



Helpful hints from our members

This from Bob Barinowski:

"Having just finished my first medallion, I'm hardly the one to be handing out pointers. One thing Eugene Daub taught me was the importance of selecting the right tools. I did a web search on "riffilers" and found a wide assortment of files, used mainly in the jewelry business. Riffilers give a more even cut and are not inclined to "chitter" as would an ordinary sharp edged tool. Makes for clean, even edge at the sides of the cut or groove.



Among the best are Grobet riffilers (Swiss) and are supplied in this country by (among others) Contendi (Jewelry Making Supplies) www.contenti.com. Along the same lines, the draft or angle of cut should be 3 to 5 degrees off the vertical, avoiding undercuts and messy work. Another was creation of letters. One way was to carve them in the reverse mold of the working model (you really have to be sure of yourself, to try this one!), the other was to create your own "alphabet" in a fresh or "green" plaster slab (8X10 or so). You carve the letters in the slab (in reverse), fill the groove with clay, screed the clay flush with the surface using a sharp wooden edge, with another piece of clay, lift the letter from its "mold," and apply it to the intended surface.

Daub has another neat trick and that is to apply a thin film of vaseline to the surface before putting the newly formed letter in place. It acts as a fixative, allowing the lettering to hold position while still being loose enough to allow it to be moved or re-aligned. I like the latter method as mistakes in the formation or positioning of the letters can easily be remedied without compromising the rest of the design. Another is the choice of surface, a concave one is best, like, for example, a dinner plate and don't forget to seal the blank with shellac. Clay adheres more aggressively! "

Jeanne Stevens-Sollman says that the new silicon rubber baking pans are great for making plaster blanks when carving letters. The pans come in both square or round shapes and the plaster slips right out.

Workshop at Brookgreen Gardens

Eugene Daub will be doing a week long workshop at Brookgreen Gardens 19th to the 23rd of May, 2008. It will be an all relief portrait and figure workshop.

For more information call:

1-(800) 849-1931 extension 6027 or e-mail:

<sculpture@brookgreen.org>

News from FIDEM.

Maria Rosa Figueiredo of Portugal, the new FIDEM General Secretary is very pleased to announce that "THE MEDAL" magazine, the combined publication of BAMS (British Art Medal Society) and FIDEM will go into full colour beginning

with the Autumn, 2008 issue, (no. 53.) This will greatly improve the look of the journal and make it more attractive to potential members of both BAMS and FIDEM.

If you have not renewed or joined FIDEM you can do so by going to FIDEM website or contact the U.S. FIDEM delegate, Mashiko.

335 West 38th Street, 4th Floor New York
NY 10018-2916 tel: 212 971 0953
e-mail: mashiko@medialiagallery.com

Ann Shaper Pollack has been invited by Professor Bogomil Nikolov, National Academy of Art Sofia, Bulgaria to participate in the 2008 Medal Project.

For several years the Medallie Sculpture Studio has organized monthly student medal workshops. It is exciting for students to see their works among the works of students from other schools, as well as established medallists. Each month has a different theme, The February Workshop was entitled *Bacchus*, while the theme of the March Workshop is *Orpheus*. The 2008 Medal Project is entitled: "Myths, Legends and Prophecies" and consists of seven workshops. The medal workshop is for students, teachers and guest artists and the project does not aim at directly researching and developing the subjects, but to use them as inspiration when interpreting their contemporary meanings. At the end of every monthly workshop, a one day show is held at the Academy. A poster catalogue of the participants is on the internet site of the studio at:

<http://www.artmedal.net/bulgaria/index>

Congratulations to Alan Stahl !

Alan Stahl, one of the founding members of AMSA and its president from 1984 to 1988, was just awarded a Guggenheim Fellowship.

Although Alan is the editor of the two volumes of *The Medal in America* and author of many articles on medals, most of his research is centered on medieval coinage and the history of Venice.

He will use the Guggenheim Fellowship to support six months of research in Venice for his next book, *The Nexus of Wealth and Power in Medieval Venice*. Alan is Curator of Numismatics at Princeton University, where he has recently mounted a small exhibit of contemporary medals, featuring works by AMSA members Gene Daub, Leonda Finke, Mashiko, Jeanne Stevens-Sollman, and Merlin Szasz, as well as medals by European artists.

The exhibit is in the office of the Department of Rare Books and Special Collections in Firestone Library on Princeton's campus, and is on view Monday through Friday, 9 am to 5 pm. His major exhibit on Numismatics in the Renaissance continues in the main exhibit hall of Firestone Library through July 20; it is open on weekdays as above, and also on Saturdays and Sundays from noon to five p.m.

Members update

New e-mail addresses:

David Alexander <davida@stacks.com>
Bev Mazze <smazze@verizon.net>
Cory Gilliland <cgilliland@hughes.net>
Pat Moberly Moore <pmm2727@mac.com>

New Addresses

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E-mail <jinart@yahoo.com>
Han Jong Shin
Work ph. 213-324-6243
E-mail: <jart6848@yahoo.com>
Kim Lewis
12200 SE McLoughlin Blvd. #17-301
Milwaukie, OR 97222 Phone 503-267-8703 (cell)

Welcome new members:

Cindy Hindes P.O Box 1968
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E-mail: <chindes@metalpeople.net>
Robert Shaw P.O. Box 233823 Anchorage,
AK 99523-3823 Ph. 907-345-5416
E-mail: <shaw@alaska.net>

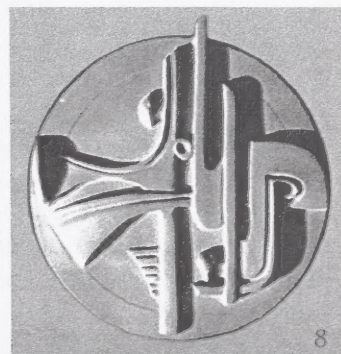
Amanullah Haiderzad

Past president of AMSA, 1996-97, was honored recently at the opening of his week-long exhibition of sculptures, paintings, medals and designs at the United Nations.

Afghan Ambassador to UN Zahir Tanin said: Tonight's event is a manifestation of our commitment to our cultural heritage. Over two-decades, images of violence, suffering, agonies and destruction, aired by the international media, have shaped a depressing perception about Afghanistan. He described the exhibition as a testimony to the beginning of a new outlook in the Afghan history - one characterized by symbols of hope, peace and progress. Tanin added art and culture unified people and connected humanity, irrespective of religious, racial and cultural differences.



Above: "Echo of the East"



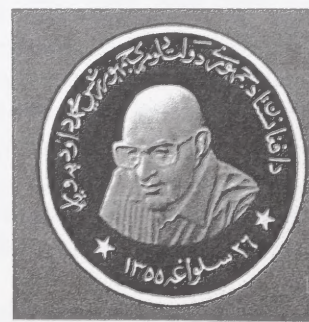
Above: "East meets West"
Below: President Mohammad Daoud



Left:
Mother of
Amanullah
Haiderzad



Left:
Kofi
Annan



Medialia Gallery's April Showcase:

Negative Space, Invisible Space, and Cutting Edge Exhibits.

Medialia's April calendar features three new exhibits. The Space I exhibit titled *Portals: Odd Spaces in Medalllic Sculpture* is about the use of "Negative Space" in works of medallic art. *New Approach Contemporary Medalllic Sculpture Collection and Research Center* has medals on loan from six New York-area collectors about *Aviation*, in the "Invisible Space" of earth's atmosphere and outer space. Space II's exhibit, *From Panel to Panel* is at the "Cutting Edge," showcasing an emergent art collectible: original "panels" by comic book artists who are known to fans and the industry as "creators."

The *Aviation* exhibit is drawn from the private collections of only six individuals: Mashiko, David Menchell, Scott Miller, David Simpson, Peter van Alfen, and Frederic Withington. Yet, the exhibit chronicles well-known people and events in the "Invisible Space" above us: from Kittyhawk and the Wright brothers, to U-2 high altitude spy planes. Medals about outer space include Neil Armstrong and the Apollo moon landing, Yuri Gagarin and Soyuz. Also included is a well-traveled commemorative of the first manned Gemini flight: Grissom and Young flew this 25 mm round sterling silver medal into outer space and back aboard their craft, The Molly Brown.

Mashiko curated the *Portals: Odd Spaces...* exhibit from among the works of 16 sculptors in Medialia's extensive gallery consignment collection: Helder Batista, Nathaniel Butler, João Duarte, Maria João Ferreira, Dan Fialdini, Gabriel Gasparova-Illesova, Masami Kodama, Maria Lugossy, John Lynch, Erik Makinen, Mashiko, Brian O'Dwyer, Polly Purvis, Jose Simão, Eniko Szollossy, and Pierre Viana.

The unifying theme of *Odd Spaces* is that "Negative Space" is an essential element of these art works, many of which use the negative space as a portal. Examples include *Way To Sea* by João Duarte, *Launching Out Into The World* by Erik Makinen, and Mashiko's book-art type of medal titled *Whispering*.

From Panel to Panel in Space II is the first exhibition curated by Tara Donahue. A student and fan of comics as a legitimate form of storytelling, she reached out to collectors of original comic art for the loan of original panels, strips, and sketches by professional creators. Comic legends including creators Will Eisner and Neil Adams struggled for many years for the right to retain ownership of the original drafts of their artistic and intellectual property. Today, comics originals are hot and getting hotter. Collectors searching E-Bay, as well as other auction and dealer sites, can find originals priced from several hundred to many thousands of dollars. The *Panel to Panel* exhibit and the *Aviation* exhibit are hosted by both Medialia and New Approach, Inc. New Approach is a not-for-profit group created to promote the work of emerging artists and curators, as well as to encourage public awareness of emerging art and contemporary medallic art.

From the "AVIATION" exhibition:

From the Scott Miller Collection: 1929 United States Conquest of the Poles by Admiral Richard Byrd by Julio Kilenyi, bronze, 82mm

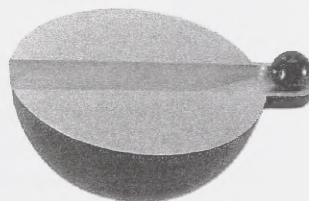


Obverse: A bust of Byrd among the clouds; below are two globes. "COMMEMORATING THE CONQUEST OF THE POLES / BY REAR ADMIRAL RICHARD E. BYRD / AND HIS ASSOCIATES / PRESENTED BY / THE AERONAUTICAL CHAMBER OF COMMERCE OF AMERICA / MAY 9, 1926 NOVEMBER 29, 1929".



Reverse: An airplane in a polar region with an eagle on top.

From the "PORTALS" exhibition:



João Duarte
WAY TO SEA,
bronze,
glass
100x100x50 mm

Exhibition:

"FROM PANEL TO PANEL"

Anonymous
Artist
KAHN
(1962)
20 x 15 inches



-Written by a friend of Medialia.... Rack and Hamper Gallery

(This article was received while the Winter issue was being put together and unfortunately there was not enough space to include it then).

World Aids Day, numismatics and remembrance.

By George Cuhaj, (12/5/2007 8:51:40 AM (Eastern Standard Time, UTC-05:00)

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World Aids Day and Numismatics?

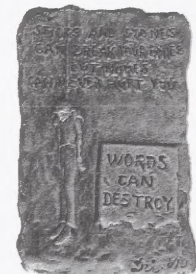
Okay, it is a few days after our annual global reminder that AIDS/HIV is still with us and still affecting various portions of the population. Sorry I did not post this on the proper day, I was traveling.

However, is also is a sad reminder for me about the loss of Michael J. Druck. Mike and I grew up together in NYC numismatics in the 1970s, I went to work for the American Numismatic Society, he for MTB. By late 1989 we both were working at Stack's. It was during those years that his illness became more aggressive, and he became more active and vocal about it. As a hemophilic he received a bad dose of clotting factor – as it was deemed too expensive to check the blood supply at the time. Wow, to be killed by the drug that you needed to live. What a predicament. What absurdity that a company, or organization (International Red Cross), or country (France and the US) would not consider testing important enough. Most hemophiliacs of his generation or earlier are all dead, that is why you do hear of that illness anymore. You can read his article in the New York Times.



On the other side of the pond, Nicholas Lowick, islamic specialist and curator at the British Museum died from the illness in the late 1980s. The Royal Numismatic Society has created a fund and award in his honor.

Sure, in retrospect we can say many people's initial response was all wrong, but the illness still has a large stigma attached to it in the "developed" world, and an even voodoo-like stigma in some less developed countries.



Be educated, be careful.

Medallic Art has had some very interesting responses to AIDS/HIV. Canadian Sculptor Del Newbigging has done a series of medals. A cast bronze work exhibits the hatred of words and labels used to belittle and shame the victim. The scene is the angry crowd wielding bats, and defending their actions by carrying a holy book. The reverse is a famous rhyme, and a hanging victim.

Newbigging notes on his website description that: "words can destroy the victim. By acknowledging the power of words, perhaps humanity will be able to control them when they are used to attack and kill."



He also has designed an eight medal badge set denoting the various ethnic religious, social groups prosecuted by the Nazi regime. The color triangle codes used by the Nazis to distinguish the groups forms the continuity of the series. The pink triangle has seen a resurgence of use since the late 1980s with certain groups in the AIDS movement.

So, on this World Aids Day, you can play a part in education, and work with politicians to fund research properly.

The Spirit of Kelowna

The Art of Community Spirit, *by Karen Close*

Copyright (c) 2008 Karen Close. First publishing in Okanagan Arts magazine, Spring 2008, <http://www.okanaganarts.com>

The end of art is peace. In a spirit of utopian vision for a better future, this was the dream voiced by many artists following WW1. Canada's early artists, most of whom were European, brought this dream to Canada. They cherished a confidence that individuals united in authentic artistic expression, create spiritual truths that bind humanity and create peace for the individual and the nation. Our native people know this. Art is the foundation of their culture. Unfortunately, much of art's legacy from the twentieth century veered sharply from this noble pursuit. Particularly in North America, art was debased to a product, too often valued only from a monetary perspective and rarefied as an activity for "artists". "Artworks" were removed from the community and protected in museums and galleries. Individuals felt distanced and confused by creativity and how it related to them. Many lost connection to their creative urges, that soul essence, which brought members of the earliest cultures together in a spirit of discovery and sharing. Think of the Lascaux caves in France, the earliest example of humanity's prehistoric artistic heritage.

In the Public Art Sculpture project envisioned and co-ordinated by Geert Maas in the spring of 2007, one hundred and two Kelowna residents were given the opportunity to experience the thrill of what art has been and should be for humankind. I was one of those participants and I delighted to see the synchronicity with this event and the vision stated in the spring '07 launch of Okanagan Arts magazine, "Show Me. Inspire Me. Teach Me. Include Me". The Medallion Project conceived by Geert Maas is a Public Art Sculpture project worthy of a community that was named a Cultural Capital of Canada. From May 5th until the completion party September 23rd, one hundred and two citizens interacted to define Kelowna's spirit, and participate in evolving its culture. When the Medallion Project is installed on a specially built new wall to be created within city hall, these citizen's bronze medallions, like great art monuments around the world, will be an enduring voice of how Kelowna citizens saw their community in 2007, one hundred and two years after the city's incorporation in 1905. Recording who we are is the real function of art.

When Geert Maas, his wife Elly and their three children chose to settle in Kelowna in 1979, they brought with them a European concept of an artist's role. Integral to this is the artist's responsibility to share his skills and to nurture others' artistic growth. Geert was an established artist in The Netherlands who received part of his art training at The Vrye Academy (a free academy) which sought the breakdown of elitism in art. In Canada, he has worked to explore a new country, feed his artistic vision and spread his beliefs about the essential relationship between art and life. The morning I arrived to begin my experience of medallion making, I immediately sensed this core value embedded in the couple's property. The Geert Maas Sculpture Gardens and Gallery features a large collection of bronze sculptures, numerous paintings and other works. The gardens and gallery welcome thousands of visitors from around the world throughout the year. Geert explains: "On this property we have made a life that says who we are. The house was built, but we added to meet our needs and to make an expression of what we value. We're explorers. We'd never been to Canada but we heard there were great open spaces in which we could create the life we desire. We had containers from Holland sent over packed with the books and artwork we treasured. I then proceeded to make art in a new environment. When I made my proposal for The Medallion Project, I knew I had to base it here so that people could feel the inspiration of the location and that I have been diligent and devoted to my art. That is my experience I wanted to share. I have put heart and soul into making my art and people need to know that you can't make art on a casual basis or just for a specific purpose. I have to create. That takes support and Elly is always there to help my art. A big part of this project, and a part that is important to its legacy, is the organization and documentation that Elly did." Beaming, Elly continues, "I love people and I have a lot of patience. Helping people is my art form. I love teaching and helping people to understand Geert's art. I've had a lifetime of learning and it has brought me so much pleasure, I want to share that with others. Geert and I have visited so many museums and our tastes have grown together. Art has made our life joyful as we've traveled the world and learned about people through their art. Art is essential to our lives." Elly's documentation of The Medallion Project fills two large photo albums. There are pictures of each of the participants and their completed works as well as many candid shots showing the process.

Documentation was a requirement of the committee, but Elly knew it had to be done more extensively. Duplicate albums are always available to Kelowna residents and tourists who visit The Geert Maas Sculpture Gardens and Gallery. When Geert responded to the Public Art Committee's call for submission of plans for a sculpture to celebrate community spirit, he wanted to facilitate others discovering a role for art in their lives. He explains: "I knew my proposal had to be fun, educational and allow participants to express their own ideas. I wanted people to experience the self satisfaction gained by creating a unique personal work. Merely having people assist me with my design didn't make sense to me. I wanted the project to be meaningful for those involved. I wanted them to bring their own ideas and learn how to translate them into the language of art. As the artist, I didn't want to set any boundaries. The project needed to be about the participants, not about me. Looking at the completed medallions one can see each is unique and an honest expression of the creator. Bronze casting is complicated and teaching the techniques was important, but I strongly believe that art is much more than technique. I wanted the participants to develop a sense of artistic vision. I didn't press this on people, but I knew this is where the real satisfaction comes. I didn't hold any secrets back. I know some artists like to keep technical secrets, but I've always been happy to share because I get a true delight in seeing someone grow into creating something truly unique from the seeds of my teaching. Seeing what comes out of a



workshop makes me very proud even when I think a participant takes what I've taught even further than I might have done. I get ideas sometimes too. That is the wonderful gift of people creating together. To me this is true community spirit that can only happen when citizens come together in moments of creative expression. We learn from each other and we feel joy in the success of each other."

As important to Geert as the personal and social connections fostered when people create together was a need to teach understanding and appreciation for artistic vision. When I asked him to define this, he laughed. We both know there are many explanations, but he is earnest in his position: "It is when there is a strong composition and the elements work together to reinforce the message and make it stronger. Harmony and diversity are as important to a work as to a community. When a work is good you can feel the power."

Now, a year after participants first began The Medallion Project all are eagerly waiting to see their work and feel its power. Geert too is eager for the medallions to be displayed. "I think the people who view the final presentation will feel proud of what their fellow citizens have created. When we had the party at our home and displayed all the completed works for the participants and their families everyone was so excited. I hope others will be inspired to maybe try to make a medallion too, or create in some other medium of creative expression. Perhaps this will be the beginning of building an artistic legacy for all of Kelowna. I strongly believe in encouraging others' desires to be creative. Many of the participants had never made a work of art before. Our culture has more and more spare time. If you can express yourself through a creative act a person feels happier within themselves, and their works make others happy too. People feel pride when they make something meaningful that they have never done before. This is important. The commitment that people put into the three days it took to make their medallions was a generous gift of their time and talent to their community. These are citizens Kelowna can be proud of and the completed work will show future generations what our community's citizens accomplished in 2007."

The Medallion Project brought a diverse cross section of this community together. They merged in a spirit of learning and sharing to create an impression of what was in their hearts. Their vision of Kelowna's community spirit is powerful because of the diversity and uniqueness of each medallion. When these are brought together in a harmonious whole, the work will be inspiring. The coexistence of diversity and harmony inspires peace. When Kelowna's Medallion Sculpture is mounted it will become part of a long history. Flourishing during the Renaissance, the art medal has a tradition of representing a gesture of honour or recognition for the best in humanity. Like Geert, it is my hope that those who see this work will be inspired to create their own expressions of community spirit. In future years I vision more walls of medallions throughout Kelowna's Cultural District. Other communities have become known for large displays of particular art forms. What better way to distinguish our community than walls of medallions celebrating all that we are.

Note: There will be photos of some of the medals from this project in the summer issue.

New medals by Daniel Carr

Daniel Carr recently finished a commissioned "Aaron Russo / Restore the Republic" medal, 2007, die-struck 39mm silver and 39mm gold. Aaron Russo, award-winning filmmaker and libertarian political activist died Aug -07. To see images go to:



<http://www.designscomputed.com/coins>



Carr has also been doing a successful run of "Union of North America" fantasy "Amero" coins. He did the design, sculpting, and die engraving for all. Some examples shown on the left.

Geert Maas new medals

to see other medals go to: www.geertmaas.org

Below:
Butterfly series

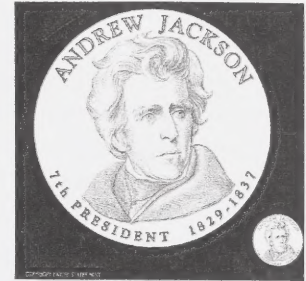


Above: Skaters
Below:
Number Crunchers

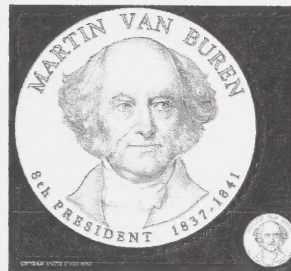


AMSA member Joel Iskowitz , a member of the U.S. Mints Artistic Infusion Program, designated as a master designer, had six designs selected for Minting in 2008:

On right;
The Obverse of the
Andrew Jackson
Presidential dollar



Below:
The Obverse of the
Martin Van Buren
Presidential dollar



Below:
The Obverse of the
Elizabeth Monroe,
First Spouse,
gold coin.

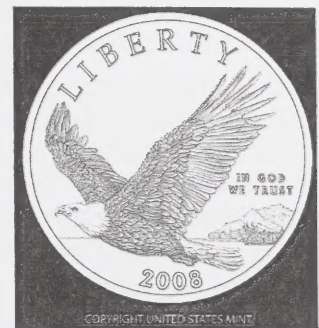


- Below:
The Obverse of the Bald
Eagle Silver dollar



Above:
Reverse of the Arizona
Statehood Quarter

Not Shown: Reverse
of the American Eagle
Platinum coin honoring
the Judicial branch of
government.



All designs
"COPYRIGHT UNITED STATES MINT"

My Fellow Medal Makers:

"I'd like to do a little overview of *the digital modeling aspects of medallic sculpture*. Even though I come from a very traditional and even academic background as far as sculpture, and by extension, medal making is concerned, I am finding I no longer have to continue exclusively in that arena. I've always been attracted to the art of sculpture by the literally 'hands on' appeal. The act of moving clay in space, or on a flat surface as one would do in relief sculpture has always been a sensuous experience for me. The feeling of applying and working the material to develop form is an addiction I don't want to break.

Having said this however, I do have to admit to the amazing versatility that one has when creating shapes in a virtual space. When using traditional materials it becomes necessary at some point to commit to the design and push through to the final work. While it is impossible not to make a decision and finish something, the digital world allows for a much greater exploration of a concept by simply saving a piece as a digital file at a particular point, and then trying something else. The original idea can then be modified in ways and directions that would be impossible to explore using more conventional techniques. Sometimes the departure can lead to an entirely new piece and allow permutations that would never have been conceived without such technology.

There is a quote of Jasper Johns that comes to mind: "Take an object. Do something to it. Do something else to it." Nowhere else can this be done as easily as with a 3-d modeling program.

Once one has decided on a particular direction and wants to proceed to the next step, the generated image, which exists in virtual space, is then 'output'. This means having your model created by either an additive [machines that build up the sculpture layer by layer] or subtractive [usually cutting with a mill] method. The 'rapid prototype' that is created can then be reworked or recast in a more traditional material if desired. Some output models are so good that molding to make wax for bronze can be done immediately. Right now there are several programs that are very reasonable and can be handled by most current computers.

One of the more intuitive and very reasonably priced programs I like is ZBrush. The company that produces this program is Pixologic and their site provides extensive information and demonstrations of their product. Go to: <http://www.pixologic.com/zbrush/sculpt/> and click on the interview at the bottom of the page to hear some artists talk about the program. You can also download a trial version of the program!

While ZBrush can and is used extensively for 3-d animation it has very amazing sculpting tools. One can literally be producing sculpture in this program in a few hours.

At the end of the day how we make our pieces may be less important than the fact that we can produce better and more quickly using current technology. Nothing can substitute for the knowledge and skills we have mastered over the years in the creation of sculpture, but by embracing some of the really amazing technologies that now exist, we may vastly enhance our chosen methods of expression".

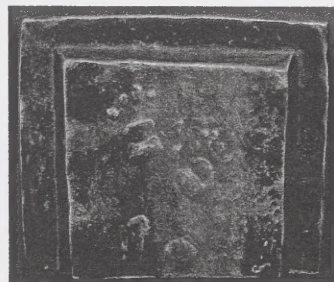
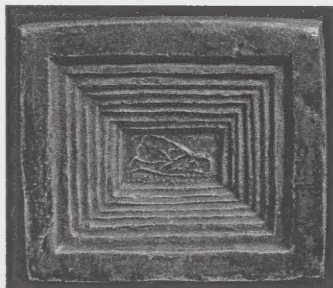
..... Jim Licaretz

Dan Krinsky on her new medals:

"I am showing here images of my three new medals which refer to the way children grow up nowadays: sitting down, focused on a variety of screens. If allowed to be hooked up, they do not get bored. They are physically inactive yet they are highly occupied. Their quietness does not necessarily disclose the fact that their minds are involved in hectic sceneries of super powered heroes aggressively fighting and killing each other in multi-channel virtual realities. In these works I try to explore this dissonance between the outer and inner impression of the children's lives and I wonder what kind of influence today's "toy-technology" will have on tomorrow's relations between people, on friendship and on our world as a whole."



Virtual action



Life in Screens



Best friends

Elaine Swenson

Elaine is a fairly new member of AMSA and FIDEM. Two of her medals are included in the FIDEM exhibition at the ANA. Below are some of her medals.



News from Kakitsubo and their factory in Tokyo



Two new medals were made this year.

One medal is commemorating 80 years of "shinkouzousya" a Japanese art club. It was designed by artist Jituzo Hinako and is silver plated, struck bronze, size 70 mm.



The other is a portrait medal of Godou Nakanishi who established Japan wild bird society in 1955. The size is 80 mm struck bronze.

Kakitsubo says:

"I started this project five years ago and just finished. We're trying to make high quality medals all the time but....."



John Svenson

has sculpted nine plaster master patterns to be produced in clay, cast metal or glass. They are intended for functions as either tiles or door pulls. The concept behind these works are simple, these are animals that he enjoys because of their sculptural forms as well as their sensitivity to environmental change".



SMOKERS' DELIGHT.

By D. Wayne Johnson

In 1915 famed American sculptor Paulanship created the first of an unusual adaptation of medallic art -- the medallic ashtray. He created a series of 12 of zodiac theme among other such ashtrays. Robert Mueller, a scholar who has studied the work of Manship for decades (and is curator at New York's Salamagundi Club), has written a fantastic article on these medallic items in the Spring 2008 issue of *Sculpture Review*. Illustrated in color, with two displayed oversize, Mueller documents these rare issues, a combination of sculpture and medallic art in utilitarian form.

Manship was a cigar smoker in an age when smoking was widely accepted. His medallic ashtrays were popular as gifts. Manship turned to Medallic Art Company to replicate his medallic creations. I once commented we tried to keep at least one of these in the company's New York City's showroom at all times, but these were the most stolen item at the firm.

Recently, before he died, Sam Pennington ran an article on these medallic ashtrays in his *Maine Antique Digest* (June 2007, the first of a monthly column on medals). As publisher of an antique publication he had a rare opportunity to observe -- and collect -- just about anything that turned him on. He collected aviation memorabilia and medals. Once he discovered medallic ashtrays he was committed.

Sam was impressed by the fact he could acquire an object created by Paul Manship, whose sculptural works often sold for hundreds of thousands of dollars.

Yet he could purchase a Manship medallic ashtray for only a few hundred dollars. Which he did as often as they came on the market.

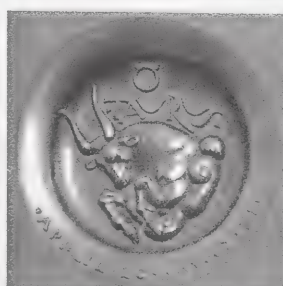
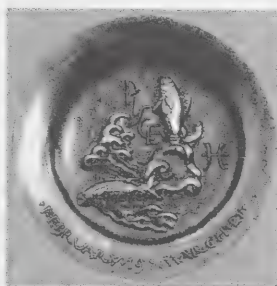
For his *Maine Antique Digest* article Sam contacted Bob Mueller who furnished him with background information on this series. He contacted me for the Medallic Art connection and I put him in touch with Hugo Greco, the only living employee who remembered casting and giving these art objects their impressive patinas. Never produced in quantity, they were only made one or two at a time, according to Greco. The zodiac were most requested, obviously clients wanted their own zodiac symbol. So the number in public hands were uneven; it is a major feat that Bob Mueller acquired a full set, illustrated in his *Sculpture Review* article.

Of average 6-inch size, these objects were small sculptures, but larger than a typical medal. It gave the artist a larger canvas for their medallic creation. Mueller calls Manship's ashtrays "deftly modeled... created for the sheer joy of modeling."

Pick up a copy of the Spring issue of *Sculpture Review* at better newsstands while they are still available, \$7 U.S., \$9 Canada, 8 Euros. You will surely experience a medallic thrill with this article.

[This article appeared in the April 20 issue of E-Sylum, an internet newsletter for numismatists. Reprinted with permission.]

Below are some examples of the medallic ashtrays.



FIDEM news from Cory Gilliland, U.S FIDEM delegate and FIDEM vice-president.

Maria Rosa Figueiredo of Portugal, the new FIDEM General Secretary has sent out the notice of the FIDEM delegates meeting that will be held in Brussels in September.

Please note that this event is open to all FIDEM members !!!!

F.I.D.E.M – Fédération Internationale de la Médaille d'Art

Lisbon, 26th February 2008

Dear Delegate/Vice Delegate

In your quality of FIDEM Delegate/Vice Delegate, you are invited to attend the next FIDEM Delegate Meeting, which will take place **in Brussels on 12, 13 and 14th September 2008.**

The **meeting place** will be: Bibliothèque Royale de Belgique - "Salle Hirsch"
Boulevard de l'Empereur, 2
1000 Bruxelles

The following **program** is proposed by the organisers (Madame Marie-Louise Dupont and Mr. Willy Faes, FIDEM Belgian Delegate and Vice Delegate, respectively):

12/09: Friday afternoon: visit of the 'Cabinet des médailles'

13/09: Saturday morning: meetings Executive Committee - delegates
Saturday afternoon: two conferences (one in the French language and one in English):
'The Belgian Medal'

14/09: Sunday: visit of Brussels and a museum.

More details will be sent in due time.

This meeting, like the last interim meeting in Budapest (2006) is extensive to all FIDEM members of your country, so please inform them accordingly.

I sincerely hope you can be present and look forward to meeting you in Brussels.

Yours sincerely

Maria Rosa Figueiredo
FIDEM General Secretary

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A quarter-page business ad is \$60 pr. year/ 4 issues.

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**Jeanne Stevens-Sollman's recent commission
for a "Tooth Fairy "series**



**BAMS Weekend Conference Friday 27th
Sunday 29th June 2008**

This year's conference will be based around The Royal Station Hotel and The University of Northumbria in Newcastle upon Tyne. This year's speakers will be as follows:

Mark Jones, Director of The Victoria & Albert
on *Jean Warin*

Philip Attwood, Curator of Medals, British Museum
and **Felicity Powell**, artist, on *Medals of Dishonour*

Irene Brown, artist and lecturer, on *Contemporary
Tyneside Sculpture*

Peter Randall Page, artist (*title to be confirmed*).
Peter's monumental granite sculpture 'Give and Take'
can be seen in nearby Trinity Gardens; a few minutes
walk from the Millennium Bridge

Donald Scarinci, collector and author on
*"The Cyprus Tree in the Garden, The Empty Cup, and
Collecting Contemporary Art Medals,"*

This year the popular workshop will be led by artist
Nicola Moss on the theme of "A Revealing Nature".

Medal displays.

Delegates are invited to bring medals for display.
A lockable room will be available at the hotel from 4
pm on Friday until 2 pm on Sunday.

Nomination of officers for the coming year -- July 1, 2008 to June 30th, 2009.

This year no one has volunteered to be nominating chair or to hold office but the current officers have
agreed to serve another year if no one else speaks up to volunteer.

We will be accepting nominations until May 31st.

Please fill in your choice of a member that is willing and able to perform the following duties.

President:.....
1st vice-president: :.....
2nd vice-president:.....
Treasurer:
Secretary:.....

Please send you suggestions to AMSA, PO Box 1201, Edmonds, WA 98020 or e-mail to amsanews@verizon.net

Thank you very much helping AMSA continue to be a viable organization!

Newsletter editor:

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or supermedal@verizon.net.

Please send items of interest about yourself or
events that you have attended that relate to news
about the medal and medallic sculpture.

This publication is for you, the members!

**Please send information in writing, preferably as
e-mail and include photos if available.**

**Please write bios in third person and limit
your news to items related to medals, only !!**

Also please don't forget to send in your
questions or answers to be included in the next
newsletter.

**Deadline for the next newsletter is:
June 30th !**

**REMEMBER THE AMSA MEMBERS
DIRECTORY ON THE WEB !!**

**Don't forget to submit your
material to the webmaster Enrique Moreiro.**

**Note his e-mail address:
amsaonline@yahoo.es**

AMSA officers for 2007 - 08

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Alan Stahl	amstahl@optonline.net

AMSA Membership Form

Membership runs from Sept. 1, to Aug. 31.

Enclosed is my check for \$35.00 annual AMSA dues in the U.S.A. and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$_____ to further help AMSA reach its goals.

I am an :

Name: _____ Artist _____ Sculptor _____ Dealer _____

Address: _____ Collector _____ Producer /Supplier _____

City: _____ State _____ Zip _____ Other _____

Home Phone: _____ Day Phone (studio/work): _____

Email Address: _____

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association,
(AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020